

NEW MUSIC CONCERTS

1975-76
CONCERT SERIES
5th SEASON



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The Composers, Authors and Publishers Association of Canada is celebrating its 50th anniversary this year.

Funny things, anniversaries. You never quite know whether people regard 50 as an age when maturity starts to slow you down, or one when experience suddenly starts to mean something.

CAPAC hasn't spent much time worrying about it. Instead, we've been getting on with our main job, which is to collect performing rights royalties from organizations using music, and distributing the money to the people who compose and publish it.

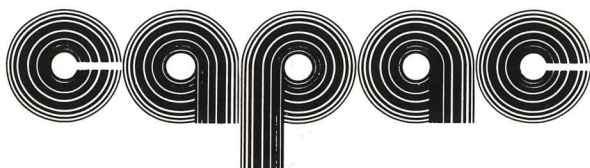
Mind you, there's more to CAPAC than that. In addition to representing its own 3500 members, it also administers the works of nearly 250,000 foreign composers and publishers when their music is performed in this country.

In addition, CAPAC provides grants to assist young composers, publishes *The Canadian Composer* 10 times each year, runs the annual Sir Ernest MacMillan lectures, and acts as a resource centre for composers of all kinds.

If you'd like to know more about CAPAC's role on the Canadian music scene, just ask.

But if you want a slice of the birthday cake, we have to tell you that we've been too busy to get one!

The Canadian performing rights organization



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NEW MUSIC CONCERTS

Saturday, March 20, 1976

8:30 p.m.

guest composers:

TORU TAKEMITSU (JAPAN)

ALCIDES LANZA (ARGENTINA-CANADA)

guest guitarist:

AKO ITO (JAPAN)

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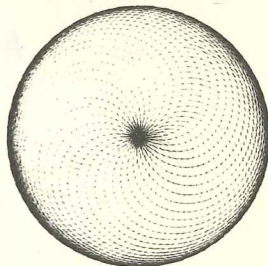
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1975-1976 Season

REMAINING CONCERTS

Saturday, April 3rd, 8:30 p.m.

guest performers:

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Under the illustrious leadership of composer/pianist Zigmunt Krauze, this adventurous ensemble's repertoire consists of works for a combination of piano, trombone, cello and clarinet - plus film, slides & electronics. Featured on the program is Krauze's own "IDYLL" (1974) for 40 folk instruments.

Saturday, April 24th, 8:30 p.m.

guest composer:

IANNIS XENAKIS (GREECE-FRANCE)

guest pianist:

YUJI TAKAHASHI (JAPAN)

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New Music Concerts, 2 Carlton Street, Suite 916
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TONIGHT'S GUEST PERFORMER

AKO ITO, born in Sapporo, Japan, first began her musical studies with her father. As a young girl she came to the United States where she studied with Andre Segovia at Berkeley University in California. She then continued her studies with the late Ida Presti and with Alexandre Lagoya at Orford, Quebec and later in France. It was in France that she met her husband, guitarist Henri Dorigny, who was also a pupil of Presti and Lagoya, and formed a team with him, now known as the "Ito & Dorigny" duo. They have been playing as a duo ever since, and have performed to great acclaim throughout the world. This performance marks one of her rare appearances as a soloist.

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TONIGHT'S GUEST COMPOSERS

TORU TAKEMITSU, born in Tokyo, Japan in 1930, is a self-taught musician, having only briefly studied composition with Yasugi Kiyose. In 1951 he organized the important "Experimental Workshop" in Tokyo in collaboration with various colleagues and began to compose works which eventually established him as Japan's leading contemporary composer. In 1966, together with Seiji Ozawa, he created the "Orchestral Space" festivals as a forum for international contemporary music, and in 1970 was creator and director of the "Space Theatre" in the Steel Pavilion of Osaka Expo-70.

Well known to Canadians through frequent performances and recordings by the Toronto Symphony during the late '60's, his more recent music has covered the spectrum of performer possibilities from solo and chamber works to film scores (Women of the Dunes, Hara-Kiri and Kwaiden). His music, which has enthralled audiences around the world, has been described as 'magical' and is a fascinating synthesis of the East and the West. This is Takemitsu's second guest appearance on the New Music Concerts' series; an entire program was devoted to his music last season.

ALCIDES LANZA, born in Rosario, Argentina in 1929, began his musical education in Buenos Aires where he studied with Ruwin Erlich(piano), Julian Bautista (composition) and Roberto Kinsky(conducting). In 1963 he received a fellowship for advanced musical studies at the Di Tella Institute in Buenos Aires where he worked with the distinguished composers Bruno Maderna and Olivier Messiaen. In 1965 he was awarded a Guggenheim Fellowship and went to the United States where he remained until 1971, composing and teaching electronic music at the Electronic Music Center of Columbia-Princeton Universities. In 1971 he joined the Music Faculty at McGill University where he teaches composition and electronic music and is the director of the Electronic Music Studio. During 1972-73 he was composer-in-residence for the Berliner Künstler Program in Berlin, Germany. Lanza's works have been performed in festivals and concert halls throughout the world.

NEW MUSIC CONCERTS

Saturday, March 20, 1976, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

PROGRAMME

WHITE FIRE (1974)

- JAMES MONTGOMERY
(Canada)

The Canadian Brass:

Fred Mills - trumpet
Ronald Romm - trumpet
Graeme Page - horn
Eugene Watts - trombone
Charles Daellenbach - tuba

** SENTIRE (1969)

- SVEN-ERIK BÄCK
(Sweden)

Robert Aitken - flute
Peter Schenkman - cello
John Hawkins - piano

** GARDEN RAIN (1974)

- TORU TAKEMITSU
(Japan)

Fred Mills - trumpet
Edward Nixon - trumpet
Ronald Romm - trumpet
John Tickner - trumpet
Graeme Page - horn
John Dowden - trombone
Peter Maness - trombone
Eugene Watts - trombone
John Langley - bass trombone
Charles Daellenbach - tuba

INTERMISSION

*BRYCE (1976)

- TORU TAKEMITSU

Robert Aitken - flute
Erica Goodman - harp
Judy Loman - harp
Robin Engelman - marimba
John Wyre - percussion

**MODULOS (1965)

- ALCIDES LANZA
(Argentina-Canada)

Ako Ito - guitar

**FOLIOS (1974)

- TORU TAKEMITSU

Ako Ito - guitar

*KRON'IKELZ 75 (1975-1)

- ALCIDES LANZA

Patricia Rideout - voice
Gary Relyea - voice
Douglas Stewart - flute
Lawrence Cherney - oboe
James MacDonald - horn
Peter Schenkman - cello
William Kuinka - double bass
Erica Goodman - harp
John Hawkins - piano
Monica Gaylord - piano
Russell Hartenberger - percussion
Robin Engelman - percussion

* World Premiere

** Canadian Premiere

Tonight's concert can be heard on the June 20th, 1976 broadcast of MUSIC OF TODAY, at 11:00 p.m. CBL-FM, as part of the special thirteen week series of this season's major new music events across Canada.

PROGRAMME NOTES

WHITE FIRE

- JAMES MONTGOMERY

James Montgomery was born in the United States in 1943 and emigrated to Canada in 1970. Prior to coming to Canada, he attended the Baldwin Wallace College Conservatory of Music and Northwestern University, receiving a Bachelor's Degree with majors in Theory and French Horn. He performed with the Cleveland Philharmonic and Chicago Civic Orchestras, and spent two years with the United States Army's USARV Band in Vietnam, where he appeared as guest artist with the Saigon Symphony.

In 1972 Montgomery received his Master's Degree in Composition from the University of Toronto. His works have been performed at the Guelph Spring Festival, the Week of New Music and Carrefour de la Musique electro-acoustique in Montreal, Sechs Tagen Electronischer Musik in Berlin, and World Music Week in Toronto. Montgomery is a founding member of the Canadian Electronic Ensemble and has been associated with New Music Concerts as technician since the series' inception in 1971. He currently teaches at the Royal Conservatory and the Faculty of Education of the University of Toronto.

The composer has provided the following notes:
"White Fire is the third in a set of four pieces entitled Cycling, which is based on a structural device developed by Lawrence Durrell and displayed in his Alexandria Quartet. The device posits a central event, or complex of events, which is then interpreted from four different perspectives. The other pieces included in Cycling are Relations for piano and tape; Plunger for amplified horn and tape and Reconnaissance for amplified string quartet.

Since my first exposure to Electronic Music, my compositions have been concerned with developing a coherent syntax out of apparently disparate sound classes. Just as in some life-experiences it is the unexpected, the out-of-place, the unexplained that serves to focus the experience and clarify it for us, so the unexpected sound may tell us much about the sound we do expect. The villain of the piece is, of course, non sequitur, and it is in the avoiding of it that craft and compositional sense must be employed."

SENTIRE = "LISTEN", "FEEL" - SVEN-ERIK BÄCK

Sven-Erik Bäck, born in Sweden in 1919, studied composition with Hilding Rosenberg. Many of Bäck's works have been written in close association with particular musicians, ensembles and certain specifically chosen audiences. A prolific composer, his more important compositions include The Chamber Symphony, which was his first work of international acclaim, The Twilight Crane, one of the most important works in Swedish musical drama, a set of evangelic motets for mixed choir which comprise some of the most significant works in Swedish church music and the electronic composition In Principio, one of the most sensational of his latest works. Most of his works have been commissioned by Swedish and foreign institutions, and many have been performed at such well-known music festivals as the ISCM's World Music Festival, the Warsaw Festival, the Zagreb Biennial, the Donaueschingen Musiktage and others. Bäck is currently Principal of the Swedish Radio's Music School in Edsberg, Sweden.

The title Sentire implies a pedagogical idea. Written in 1969 for young performers, the composer intended that the interpreters discover and experiment with new sounds and playing techniques, and provided them with a relatively free and partly optical score. Each musician should 'listen' and 'feel' into his own part and instrument - but also into the entire sound of the ensemble.

GARDEN RAIN

- TORU TAKEMITSU

Written in 1974 for the Philip Jones Brass Ensemble, the work was inspired by the short poem written by an eleven year old Australian girl named Susan Morrison:

Hours of leaves of life
and I am their gardener.....
Each hour falls down slow

BRYCE

- TORU TAKEMITSU

Commissioned by New Music Concerts with the generous assistance of the Canada Council, Bryce is dedicated to Bryce Engelman who is the son of Robin Engelman. The piece is fundamentally constructed on the relationship between the following three notes - Bb, C and E, and eight quarter tones which are close to these three notes. Bryce is a water music, tranquilly rising and falling like a ripple.

MODULOS

- ALCIDES LANZA

Written in New York during 1965, Modulos is dedicated to Narciso Yepes. The special ten string guitar that Mr. Yepes frequently uses in concerts offered the composer the possibility of writing special resonance effects, harmonics and sustained polyphony. On occasion, when such an instrument is not available, it is recommended that the piece be performed with slight amplification. The work is written in a free atonal spirit, with incursions into microtones and the use of the guitar in its percussive potentials.

FOLIOS

- TORU TAKEMITSU

Written for the young Japanese guitarist Kiyoshi Shomura, Folios is composed of three folios, each of which can be performed independently. Folio I is a transparent perspective of melody, Folio II is a rain music and Folio III is a mourning song, the musical quotation taken from a chorale from Bach's St. Matthew Passion.

The composer has furnished the following notes:
"kron'ikelz 75(1975-I) is dedicated to 'los olvidados del mundo'. The work is scored for two soloists - actor-singer and actress-singer - , chamber ensemble with voices, electronic sounds and electronic extensions. It is a theatre piece with political connotations, since it revolves around an everyday situation, a dramatic one, that is ignored by most in the ensemble.

On a different level, but unfortunately with exactly the same bitter taste, we encounter that the 'news' media register similar dramas(enlarged as to acquire the dimension of countries) that are also largely ignored by all of us. kron'ikelz 75 is only a mirror reflecting back to the audience just a portion of life."

The score is notated in Lanza's particular notational system, mostly graphic, with some incursions into staff notated areas.

The work was commissioned by New Music Concerts with the assistance of the Canada Council.



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